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politan Museum. But such is the comparative measure, I fear, of the resources of the two communities. Our chance to pity you comes in when we compare the spirit of the administration, taste and scholarship presiding over your museum with that in ours.

The sudden death of Thomas Robinson, the painter of landscape and cattle, follows immediately upon his reappearance as an exhibitor, after several years of eclipse, in the current Paint and Clay show. Poor "Tom" was a stalwart champion of Hunt and the great French painters from whom Hunt drew inspiration. He was one of Hunt's several Boswells, and fell off discouragingly in achievement and estimation when Hunt's death quenched the light by which his satellites shone. Gradually Robinson became perforce a professional connoisseur of foreign paintings, and finally almost an acknowledged dealer, vibrating between the auctions and shops of Paris and London and the American collectors. He was a keen critic, and had a sympathetic insight for the best in modern art; and though he was as little skilled in fine verbal expression as he was in fine technical execution, in the freemasonry of amateurdom there was no question that he had the root of the matter in him, and his opinions were sought for and listened to in the highest circles. With all his limitations, he did achieve some noble work, "big," as he would say, in conception and effect, if unequal in execution. But these last exhibited things at the Paint and Clay were a revelation of a new birth in accomplishment; his color had always been sincere and touching, and in these examples were added clean drawing and graceful facility as well. The subjects are Hollandish, and they have the tender handling and color of Latouche and Boudin. They have caused many an exclamation of delight and welcome back for their painter. But, as it appears, they were his swansong; he only attained adequate utterance for his true and fine artistic nature at the very end of his career.

GRETA.

THE ETCHINGS OF BUHOT.

THE exhibition of the etched work of Felix Buhot at the very attractive new exhibition rooms of Frederick Keppel & Co. has turned out to be even more attractive than we had anticipated, in our preliminary notice of it, last month, and the interest excited has not by any means been confined, as might perhaps have been expected, to artists and amateurs of etchings.

The collection included all of Buhot's plates up to date, with a few unimportant exceptions, and also a considerable number of his drawings, most of them studies or sketches for the etchings. We need not again discuss his standing as an artist, for one may as readily judge of that from a few representative plates as from his entire work. But the present exhibition was needed to show his wonderful versatility and his command over the many processes known to modern etchers. To his brother etchers, this last remains his greatest charm; while to others his vivid imagination, always warmed by some touch of nature, has doubtless proved most interesting. But as no one failed to perceive either the technical or the spiritual merit of the work, it followed that seldom have artists and the public been so completely in accord.

Among the more imaginative works are the small illustrations to Barbey d'Aureville's "L'Ensorcelée." That called "The Vision," in which, while a human heart is roasting on the sorceress's spit, the fire blazes up into countless shapes of little imps and demons which scatter

through the darkness, was particularly admired in its earlier state, before the curious sketches on the margin of the plate had been ground off. The nocturnes (if Mr. Whistler will allow us the use of the word) "Les Noctambules" and "Rond de Nuit;" the impressions of Parisian weather, "Pluie et Parapluie" and "L'Hiver à

thinned with turpentine, in ink of various colors, sometimes in two colors on the one plate, and on all sorts of paper, were to be found; and, whatever the etcher himself may think of them, to others all appear successful. Of the drawings, some of the most remarkable of which were lent by Mr. Theodore Seligman, one of the earliest and most appreciative collectors of Buhot's work, we cannot speak here except to say that a few of them show Buhot to have almost as great power over color as over black and white. Mr. Keppel deserves great credit for making us so fully acquainted with the work of this fascinating artist.

MR. SANDHAM'S EXHIBITION.

MR. HENRY SANDHAM has long been known as one of our strongest illustrators, but it is safe to say that few have had any idea of his force as a painter before the opening of an exhibition of some forty of his drawings and oil paintings at Wunderlich's during the past month. The picture which made the greatest impression was the striking portrait of Dr. Duryea. The doctor is shown in the pulpit, the face being brought out in light against the shady side of a pillar, the warm tone of which contrasts agreeably with the black robe and the violet-covered edge of the reading-desk. The expression is earnest; the action natural and dignified. Several other portraits, notably one of a little girl with large brown eyes and a strong head of a woman in pastel, show that Mr. Sandham excels in this difficult walk of art.

Very interesting also are his fishing scenes on the Restigouche, notably No. 13, showing fishermen poling their canoe up the rapids. The rush of the water and the vast perspective of the forest-covered hills in the background are rendered with excellent feeling. The artist's sense of color is displayed most effectively in the water-color, "Victors and Victims," fishermen returning home up a steep flight of steps with rough grass and bushes on either side, with the salmon that they have caught. The painting of the fish, in particular, is wonderfully good. An oil painting of a Canadian habitant bearing a tree trunk which has been washed ashore on a boulder-strewn beach is also very fine in color, though in a lower key. There is a pleasant scheme of grays in "A New England Barn," with a farmer and two horses in front. "The Mouth of the Saguenay" shows a picturesque scene of blue water and brown rocks. "A Mic-mac Canoe," curiously ornamented along the gunwale, again shows strong color sense; as does the "Gathering Seaweed, Shelter Island," and "A Mission Garden, California." Other interesting drawings are "An Attractive Girl"—to a large flock of geese and other poultry—and "An Exciting Moment"—that of landing a salmon—one of the fishermen's attendants being engaged in steadying the canoe, while the other is ready with the landing net. Altogether the exhibition, though small, has put Mr. Sandham in the foremost rank of our painters, whether of landscape or the figure.

IN the little town of Concise, on the Lake of Neufchatel, is a flourishing establishment for the production of relics of the lake-dwellers, who, in prehistoric times, lived in huts built on piles over the waters of most of the Swiss lakes. Near Schaffhausen is said to be another factory, where bones are engraved with outline representations of reindeer, bears, foxes and so on, and sold as genuine relics of the cave-dwellers, who really scratched such images on bones many thousand years ago, when the reindeer inhabited the south of Europe.

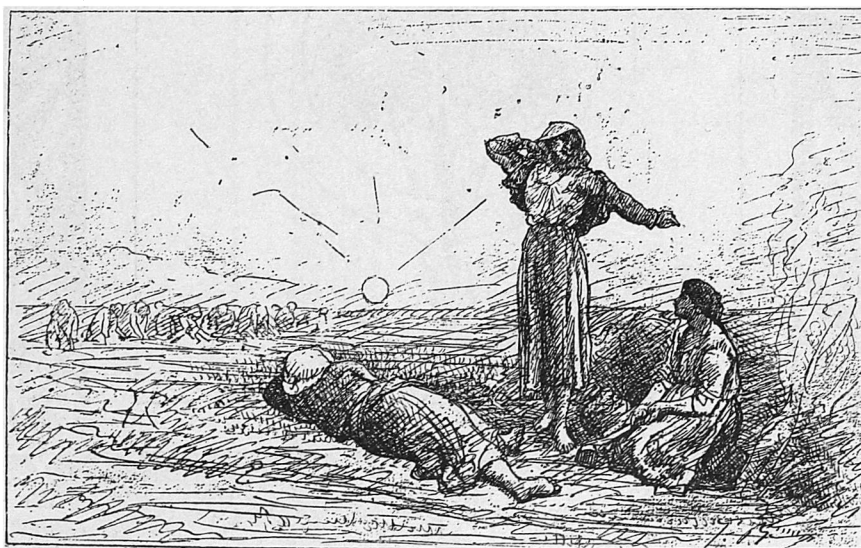


"ARAB FALCONER" (28 x 42½). BY FROMENTIN.

FACSIMILE OF THE ARTIST'S CHARCOAL STUDY FOR THE PAINTING IN THE SPENCER COLLECTION. SOLD FOR \$6500 (SEE PAGE 105).

Paris;" the lugubrious "Convoi Funèbre," and the strange jumble of night scenes in dark alleys, at lonesome street corners and along the quays, all dominated by an owl with a lantern and a swollen head, were hardly less appreciated. The wholesome realism of the artist's studies of pigs and donkeys and cottages and old houses in his native town of Valognes did not pass without ap-

preciation; nor the sympathetic quality of his English subjects, some of which we noticed last month. But the artist only might see that the quick fancy which has crowded every plate with incidents was equally at work in Buhot's clever handling of all sorts of means to gain his multifarious ends. Pure etching; dry-point; aquatint; rosin ground; mezzotint; monotype; impressions in ink



"EVENING" (77 x 46). BY JULES BRETON.

FACSIMILE OF THE ARTIST'S PEN SKETCH OF THE PAINTING IN THE SPENCER COLLECTION. SOLD FOR \$20,500. (SEE PAGE 105.)